



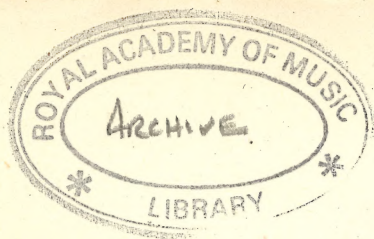
THE
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OF
MUSIC

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THE
R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, A.R.A.M.

No. 131

May, 1945

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Royal Academy of Music, York Gate, Marylebone Road
London, N.W.1.

Editorial

While these pages were in the press, came the wonderful news of the unconditional surrender of the German armies and the end of the war in Europe, followed by the announcement of two days public holiday. This happy occasion has indeed delayed the appearance of the *R. A. M. Magazine*, but we are sure that this will be readily forgiven in the present mood of profound and overwhelming gratitude.

The Magazine bears no decorations of gladness nor can it at this early stage bring messages concerning the future ; although the R. A. M. must inevitably feel, in common with all other institutions of this country, the expansionist effect of the rebirth of freedom. The future for us, as for all who are concerned with education, will bring many serious problems and offer tremendous opportunities ; and will call for wisdom, confidence and vision, if we are to respond to the needs of the times and carry opportunity to triumphant achievement.

The war against Japan looms still grimly over against us, so that we cannot yet hope to call back all our students and helpers ; it will be some time before many of those who are still needed in the Services can be free, and before any of us can relax in our stern resolution to back them up. But at least we are free from bombs and blackouts, some restrictions have already gone, some petrol is coming, and we are to have some of our men and women back for good. Now, then, is the time to raise the curtain of gloom and to admit the warm beam of hope and desire ; while we bend ourselves anew to the arduous struggle, we may now give something of our thought to the days that are to come, and that may perhaps come soon. And though these days will call for further endeavour and toil, they will offer us also, we trust, the old adorable qualities of sweetness and gaiety, of dance and song, and of the lighthearted joy of life.

With His Majesty's Forces

Pending the time when a complete Roll of Honour can be prepared, it is desired (as an interim measure) that lists of those serving in the Forces should receive publicity in the *R.A.M. Magazine*. No other source of information being at present available, request is made for the co-operation of relatives, friends and professors in sending names for such lists. Together with details of rank, unit, distinctions and casualties they may be sent to the R.A.M.

The following list, necessarily neither up-to-date nor complete, is compiled from information formerly sent and contains details of rank, etc. only in so far as they were received :—

Appleton, A.
Anderson, W. F. (Major R.E., P.O.W.)
Burke, M.T.
Bensted, B. (R.A.F.)
Boulter, M.B.C. (W.R.N.S.)
Barlow, S.J. (2nd Lt.)
Beech, M. (W.R.N.S.)
Creber, H.S.
Dennis, E.
Dixon, S. (W.A.A.F.)
Edwards, M. (W.A.A.F.)
Foggin, M.
Hiscock, D.C.
Hathey, P. (Lt. R.N.V.R.)
Howell, P. (R.N.)
Hawks, M.E.M. (W.A.A.F.)
Heming, M. (Lt. K.R.R.C.)†
Johnson, S.M.
Kell, A. (R.N.)†
Lewis, B.D.K.
Latham, P.M.S.
Liddell, O. (R.N.)
Leetham, R.R.
Macdonald, O.
Marchant, R. H. (Lt. R.A.)
Miles, M.
Newton, D.
Nash, A. Brian
Oulson, R.C.†
Phizacklea, T. J.
Pells, B.M. (W.A.A.F.)
Rust, J. F. (R.N.)
Richardson, A. (R.A.F.)

Richens, J. (P.O.W.)
 Salter, J. (P.O.W.)
 Salter, C.E.F.
 Shore, B. (R.A.F.)
 Stephens, R.
 Smaldon, L.
 Scott-Joynt, A. G. (Capt.)
 Secker, E.M. (W.A.A.F.)
 Tinteren, R.
 Taylor, D. C. (R.A.F.)†
 Thomson, D. (R.A.F.)†
 Wing, V.
 Welborn, G. (Mrs. Bremner) (W.A.A.F.)

R.A.M. Distinctions

The following elections were recently announced :—

HON. F.R.A.M.—Moir Carnegie

HON. R.A.M.

Dr. R. S. Thatcher
 Mr. Hugo Anson
 Mr. Ivor James
 Mr. Gerald M. Cooper

Mr. K. Ernest Irving
 Mr. C. H. Trevor
 Mr. Alec Whitaker
 Mr. H. Samuel Sterling

FELLOWS (F.R.A.M.)

Latham, Peter
 Murrill, Herbert
 Head, Michael
 Hopkins, Dr. D.
 Grinke, Frederick

Small, Winifred
 Griller, Sidney
 Proctor, Charles
 Robertson, Alec. P.

ASSOCIATES (A.R.A.M.)

Coleman, W. H.
 Cole, Dr. W. E.
 Greep, Iris
 Greive, Jean M.
 Jenkins, Rae
 Lavers, Marjorie

Rainier, Priaulx
 Symondson, Rose
 Zorian, Olive
 Van Wyk, Arnold
 Walpole, Marjorie

Obsolete Orchestral Instruments

I. The Wood Wind

By Adam Carse

A great many reed instruments that were in use during the later Middle Ages have been obsolete for about three centuries, but can hardly be called orchestral, because it was only during the course of the 17th century that the beginnings of the modern orchestra began to take shape in any recognisable form. The Shawms, Cromornes, and many kindred types of a pre-orchestral age, however, have left their successors in the form of the modern oboe and bassoon, which are only refinements of their prototypes, and do not embody any new principle, either as regards tone-production or technique.

The only medieval wood wind instruments that survived long enough to be used orchestrally in the 18th century, and are not now represented in the orchestra, are the whistle-flutes.

Of these the best known is the Recorder. It has now been revived, and might well come back into the orchestra to play the parts that were written for it, but which are now played on transverse flutes. Such parts as the two in Bach's Brandenburg concerto No. 4, and the obbligato in *Oh, ruddier than the cherry*, are well-known examples of parts written for whistle-flutes, but now played on transverse flutes and piccolos. Even if not in large orchestras, there seems to be no good reason, now that instruments and players are again available, why the recorder should not again take its place to play the parts intended for it, at any rate, in smaller or chamber orchestras.

The word "recorder" went out of use about the end of the 17th century, and the instrument was then called the Common Flute, or simply Flute, in this country. Recorder players don't appear to like the term "Common flute," and would prefer "English flute," although the instrument is not peculiarly English, and was used on the continent just as freely as in England.

Long before the end of the 18th century these instruments were practically obsolete, but the modern recorder is modelled on the 17th and 18th century patterns, without any mechanical aids to fingering. Everything has to be done with seven finger and one thumb hole. Recorder enthusiasts seem to regard it as a particular virtue that their instrument has no key-mechanism, and will probably be shocked if it is suggested that this is only because the

instrument happened to be disused during the period when all the wood-wind gained their key-systems. This was roughly during the last quarter of the 18th and the first half of the 19th century; and it is almost certain that if the recorders had survived, during that period, we should now have had them with key-systems corresponding to those of the 4, 5, 7 and 8-keyed flutes, and finally with the Boehm mechanism.

That is, indeed, exactly what happened to the only whistle-flute which has enjoyed an unbroken existence from the later Middle Ages up to the present day, namely, the French Flageolet. It is very little known in this country, but in France it has never been entirely out of use, and has shared all the mechanical aids that have fallen to the lot of all other wood-wind instruments. Originally a simple whistle-pipe with four finger-holes on top and two underneath, the French Flageolet gained chromatic keys similar to those of the ordinary flute in the early 19th century, then the improved keys on pillar-mounts, and finally, in its most developed form, the Boehm key-mechanism with rings and rod-axles. During the period of Jullien's promenade concerts in London and the provinces (1840—1860), one of his most popular soloists was a little Frenchman named Collinet, who on this twittering little flageolet played the sort of highly florid variations that appealed so greatly to the popular taste of that time.

Another whistle-flute, really a modified recorder, and to some extent the successor of that instrument in this country, was the English Flageolet or Octave Flute. This came in for some popularity during the first half of last century, but largely as an amateur's instrument. Yet, it was not entirely excluded from the orchestra, and in the large provincial festival orchestras in the 'twenties and 'thirties of last century one may find it included in the orchestra lists, generally played by a Mr. Adams. These boxwood instruments, often doubled so that two parts could be played at once by the same player, or even trebled, are now often found among the debris in antique shops and markets. Like the French Flageolet of the same period, it was then made with an enlarged head intended to contain a sponge which absorbed the moisture from the breath, and was blown through an ivory mouthpiece. It still survives, in either metal or wood, but ranks more as a toy than as a musical instrument.

There are some instruments that would no doubt be obsolete now but for the fact that certain great composers wrote orchestral parts for them. The basset horn, for example, still exists, but would probably have disappeared long ago had not Mozart written some parts for it. It dates from the 'seventies of the 18th century, and is an alto clarinet in F with a prolonged bell-joint which gives

it a few extra notes below the standard compass of the clarinet family. Mr. Willman and Mr. Williams were two English clarinet players who could always be relied on to produce their basset horns in the early days of the Philharmonic or the Ancient Concerts when Mozart's parts required their presence.

Another instrument would probably have disappeared for ever about two hundred years ago had not Bach been in the habit of writing for it. The Oboe d'amore flourished during the first half of the 18th century, and then retired into obscurity for nearly a century. Then, when Bach's works were being discovered and revived, just over a hundred years ago, efforts were made to reconstruct it, and a few instruments were made, as they are now, with up-to-date key-work, especially for the purpose of performing Bach's works.

It is unlikely that any of the wood-wind now regularly employed will ever drop out of the orchestra, or that any others will ever find a permanent place in it. The fittest have survived, and none other can hope to become more than a temporary guest, admitted only for some special purpose or occasion.

Sir Henry Wood Memorial Concert

March 4th

Six thousand people assembled in the Royal Albert Hall at the concert organised by the *Daily Telegraph* to pay their tribute to the memory of Sir Henry Wood and his work for music in Britain. Conducted by Sir Adrian Boult, Basil Cameron and John Barbirolli, the massed orchestras of the London Philharmonic, the London Symphony and the B.B.C. Symphony presented a programme which was indeed a memorial of Sir Henry's work during his long life as a conductor. Two of his own arrangements for orchestra, the *Trumpet Voluntary* (often ascribed to Purcell) and Bach's *Tocatta and Fugue in D minor* had prominent place and the programme concluded with William Walton's *Memorial Fanfare* which was specially written for the occasion. The feelings of the vast audience found expression by their spontaneous rising and standing during the performance of this work, and at its conclusion there was a long and complete silence before applause, rising to a scene of great enthusiasm, compelled Sir A. Boult to repeat the work as a tribute, this time, to the composer. Vaughan Williams's *Serenade to Music*, written for the jubilee concert in 1938, was performed as originally designed, the sixteen soloists being Mary Hamlin, Stiles Allen, Maggie Teyte, Eva Turner, Margaret Balfour, Muriel Brunskill, Astra Desmond, Janet Howe,

Parry Jones, Trefor Jones, Edward Reach, Henry Wendon, Norman Allin, Henry Cummings, Roy Henderson and George Pizzey, all paying oblation to their association with Sir Henry. Other items in the programme were Mendelssohn's *Concerto in E minor* for violin (Ida Haendel), *Elegy* from *Serenade for Strings*, Tchaikowsky, Beethoven's *Egmont* Overture, and the *Mastersingers* Overture. The entire concert was broadcast and the proceeds are to go to the Henry Wood Memorial Fund.

A charming and lifelike protrait (hitherto unpublished) of Sir Henry conducting a rehearsal at the R.A.M. appeared in the *Daily Telegraph* on March 3.

Dramatic Performance

The Drama Class gave three performances of the Insect Play by The Brothers Capek on March 27th at 6.30 p.m. and on March 28th at 2.30 p.m. and 6.30 p.m. The translation from the Czech was by Paul Selver adapted by Nigel Playfair and Clifford Bax.

The Play was written some twenty years ago and the first act certainly "dates" somewhat in its audacity, but, taken as a whole, it is as stimulating and entertaining as ever. The social and political implications took on an added significance in view of the conflict through which we are now passing and they were extremely well brought out by the cast.

Miss Rose E. Bruford, who directed the play, is to be heartily congratulated on a performance which had just the qualities which it demanded; above all the production had "freshness."

The whole cast did splendidly and it would be invidious to single out any of the students for special praise, but Act III (The Ants) had a rhythm and timing which were first rate.

Miss Diana M. Budd was the General Manager, Miss Stella Weylland-Jackson the Stage Manager, Miss Pauline Bird and Miss Rosemary Figgis the Assistant Stage Managers, and Miss Joan Davies selected the music: they all deserve praise for the work which went to make the show. The Costumes were designed and executed by Miss Diana M. Budd, and here special praise must be given. I do not know whether the play has ever been dressed in this way before, but I am sure it has never been more appropriately dressed. In view of the great difficulty now of obtaining material the ingenuity and imagination used were beyond praise.

Taking everything into consideration it was one of the best shows ever seen in the Duke's Theatre.

A.J.

Hard to Please

By Adam Carse

I'm tired of all the music that I've heard
By Palestrina, Farnaby, and Byrd;
Of Tallis, and of all that modal stuff
I guess I've had enough.

Of Purcell, Lulli, Couperin and Co.,
Of Handel, all the Bachs, and Dr. Blow,
I've heard an awful lot, and must confess
I like them less and less.

With Mozart, Haydn, Gluck and Boccherini
I'm just fed up; I'm tired of Cherubini;
I've heard a lot of tedious stuff by Spohr,
And don't want any more.

I can no longer hear, or give applause
To Beethoven or Schubert; that's because
I've heard them (God knows) for so many years
That I am bored to tears.

I'm sick of Schumann, Berlioz and Liszt,
And sicker still of Chopin; I insist
That I won't listen to another note
Of anything they wrote.

I simply can't abide that Russian crowd,
They are so heavy, rough, and very loud
Their symphonies are really quite absurd,
I give them all the bird.

I find the works of Parry, Stanford, Sullivan
Are (like ditchwater) very dull;
And I dislike Vaughan-Williams, Holst and Bax
As much as income tax.

Perhaps you think I'm rather hard to please?
Or that I'm suffering from some strange disease?
But, no! it's only that I'm rather fussy,
And only like Debussy.

Concerts

CHORAL CONCERT—February 21, conducted by MR. ERNEST READ: Three Motets, Op. 39, *Mendelssohn* (Gladys Richman, Jean G. Buck, Patricia Crisp, Dorothy Jordan); Trio from "The Magic Flute," *Mozart* (Joyce Gow, Gladys Latif, Mary Clark); "The blessed Damozel," *Debussy* (Jean G. Buck, Joyce Gow); Fantasia and Fugue on B.A.C.H. for Organ, *Liszt* (Isolda Brookman); Three Choruses, *Schubert*; Three Carols, arr. for female voices by E. H. Geer, *Peter Warlock* (Joyce Gow). Accompanist, Alan Hooper.

CHAMBER CONCERT—March 1.—Sonata in F for Flute, *Handel* (Henry Messent); Sonata in C minor for Violin and Piano, *Beethoven* (Felix Kok, Joyce Hedges); Quartet in G for Two Violins, Viola and Cello, *Dvorak* (Ivor McMahon, Nona Liddell, Edward Amos, John Kennedy).

SECOND ORCHESTRA—March 23, conducted by MR. ERNEST READ and members of Conductors' Class: Overture—"Ruy Blas" *Mendelssohn*; Recit. and Aria, Samson, *Handel* (Griffiths Lewis); Symphony No. 2, 1st 3 movements, *Beethoven*; Concerto in E minor, 1st movt. (Eva Gruenbaum); Concert Piece, Organ and Orchestra, *Eric Thiman* (Isolda Brookman); Concerto in A minor, Piano and Orchestra, 1st movt. *Grieg* (Jean Tucknott); "Wand of Youth" Suite No. 1, movts. 1, 2, 6, 7, *Elgar*.

CHAMBER CONCERT—March 26—Quartet Movement in C minor, *Schubert*, (Nona Liddell, Jean Gilbert, Edward Amos, John Kennedy); "Kreutzer Sonata," Violin and Piano, *Beethoven* (Sylvia Cleaver, Helen Cleaver); Four Serious Songs, *Brahms* (Robert Vivian); Trio in B, Piano, Violin and Cello, *Brahms*, (Joyce Hedges, Felix Kok, Alexander Kok).

ORCHESTRAL CONCERT—March 27, conducted by MR. CLARENCE RAYBOULD. Overture "Leonora No. 3" *Beethoven*; "Sea Pictures" 4 and 5, *Elgar* (Jennifer Vivian); Concerto in D minor, Violin and Orchestra, *Sibelius* (Nona Liddell); Concertino Pastorale for String Orchestra, *John Ireland*; Concerto in G, 1st movt., for Piano and Orchestra, *Beethoven*, (Christine Pembridge); Symphony in D minor, 1st and 3rd movts. *Dvorak*.

Birth

THOMPSON—On September 29, 1944 to Nancy (née Fairley) wife of Edward Thompson, R.A.S.C. (B.L.A.) a brother for Veronica.

Marriages

PIENA-COLQUHOUN—On February 3 (by licence) at St. John's Church, Calcutta, Helen Piena to Major Robert Sutherland Colquhoun, Indian Engineers.

POORE-GREEN—On February 24 at St. John's, Selsdon, Surrey, Margaret M. Poore to S/Lt. Roy C. Green, R.N.V.R.

The Composers' Guild

Hitherto forming a section of the Incorporated Society of Authors, the Composers' Guild now has its own Council, under the Presidency of Dr. Vaughan Williams, which includes Mr. Frederic Austin, Sir Arnold Bax, Mr. Arthur Bliss, Mr. Alan Bush, Mr. Theodore Holland, Sir Stanley Marchant and Mr. Montague Phillips. Mr. Holland acts as Hon. Secretary and the wartime address is Briarlea House, Mortimer, Berks. A brochure setting forth the aims of the Guild in furtherance of the interests of composers has been issued.

REVIEW WEEK—LENT TERM, 1945:—*Pianoforte Recital* by Louis Kentner Esq., *Chamber Concert*, (March 26); *Orchestral Rehearsal and Concert*, (March 27); *At the Piano* by Ivor Newton Esq., *On listening critically* by Stephen Potter Esq., *The Insect Play* by the Drama Class, (March 28); *Vaughan Williams and the English Renaissance* by Frank Howes Esq., *Dancing and Fencing Display, Students' Recital*, (March 29).

In Memoriam

Ernest Oldfield Kiver, A.R.A.M., F.R.C.O.

February 7th

With the death of Mr. Kiver, which took place at the age of 80 at his home at Warlingham, there passes another of our "old guard" who came from long service at Tenterden St. Appointed Assistant Professor in 1892 and Professor in 1893, Mr. Kiver had thus completed, on his retirement in 1927, 35 years of self-sacrificing service for the R.A.M.—19 at Tenterden St. and 16 at Marylebone. Among the generations of his pupils there are still many of us who remember with gratitude and affection his constant and unwearying regard for our musical progress and our personal welfare. His literary gifts were exemplified in his account of a voyage to S. Africa, which appeared in the *R.A.M. Club Magazine* a few years ago.

Augustus Toop, F.R.C.O.

November 27th, 1944

Mr. Toop was well known in London for many years as organist of St. Peter's, Vere St. He was a member of the R.A.M. Club and H.L.R. for Amersham.

Jane Bateman, A.R.A.M.

February 8th

Miss Bateman, who died at 6 Burton Road, N.W.6, was formerly a professor of Elocution at the R.A.M.

Hubert C. Bath, A.R.A.M.

Mr. Bath, who died in Hospital on April 24th at the age of 62, entered the Royal Academy of Music in 1902.

He wrote much incidental music, including "*Cornish Rhapsody*," and five hundred songs.

OBITUARY—LATUTIN—On December 1, 1944, in Somalia, E. Africa, Captain Simmon Latutin, Somerset Light Infantry, husband of Margaret (*née* Jacob). Capt. Latutin died from burns after rescuing some of his men trapped in a burning ammunition store.

ST. CLAIR STOTT—On January 3, A. St. Clair Stott, member of the R.A.M. Club.

KNOTT—We regret to announce, as we go to press, the passing of Mrs. Violet Jane Knott, aged 81, dearly beloved wife of Thomas B. Knott, F.R.A.M., formerly assistant to the Principal under Sir Alexander Mackenzie.

CARSE—We regret to announce that the only son of Mr. and Mrs. Adam Carse was killed in action early in March. Sincere sympathy is expressed by the Magazine on behalf of their many friends at the R.A.M.

ERRATUM—We regret that the dates in the In Memoriam notice of the late J. A. Creighton were incorrectly stated in our last issue. Mr. Creighton was Secretary of the R.A.M. 1914—1926.

R.A.M. Club Social Meeting

The Social on February 17 was a particularly happy occasion. The music was provided by Dr. G. D. Cunningham who played Bach's *Passacaglia* and Franck's *Piece Symphonique* and Miss Olive Groves who sang Haydn's *My mother bids me bind my hair*, Michael Head's *The Singer*, Boyce's *Tell me, lovely shepherd*, and Roger Quilter's *An Old Carol, Cuckoo Song*. Michael Head was at the piano. The mere mention of their names is enough to indicate the quality of the programme. They were in excellent form so the large audience heard some really distinguished performances.

There was also a delightful interlude before tea. In the name of many past and present students of Mr. Percy Waller, Mr. Peter Cowderoy, in a happy speech, asked the R.A.M. to accept a portrait of Mr. Waller painted by William Pascoe. It was offered as a tribute of affection to a distinguished teacher, a fine artist and a true friend. On behalf of the R.A.M. Mr. A. J. Waley accepted the portrait and emphasised the high regard in which Mr. Waller was held not only by his pupils but by all at the R.A.M. Mrs. Withers then asked Mr. Waller to accept a photograph of the portrait. In replying he expressed his appreciation (assisted by several of the audience, most notably the Principal and Dr. Cunningham by gesture and example, in his determination not to remove his spectacles) of all who had collaborated in this graceful act inaugurated by Miss Sarah Salmon who unfortunately was prevented by illness from being present.

The portrait is certainly an acquisition to the R.A.M. not only for its own quality but for that of its subject.

L.R.

A volume was later presented to Mr. Waller. It was illuminated by Miss Maygrove, contained names of contributors and a sonnet and brief dedication by two of his pupils. (Ed.)

New Publications

Musika Terminaro—Glossary of Musical Terms
in Esperanto
(Internacia Esperanto-Ligo)

} M. C. Butler
F. Merrick

"The Fairy Tailor"—songs with piano

"The Estuary"—with piano or orchestra

} (Boosey
and
Hawkes) Michael
Head

Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note of past performances or engagements to the Editor.
Address : 91 Crane Street, Salisbury, Wilts.

MR. CHARLES PROCTOR and his Alexandra Choir were the subjects of highly commendatory articles in the January numbers of *Musical Times*, *The Music Teacher*, *Musical Opinion* and other journals.

MR. HOWARD FERGUSON'S *Five Bagatelles for Piano* and Mr. Arnold van Wyk's *Introduction, Variations and Finale* for piano duet were performed in the recent series of Boosey and Hawkes concerts and Dame Myra Hess and the Zorian Quartet also appeared.

MESSRS. JOHN BARBIROLLI, Frederick Grinke and Denis Matthews are taking part in the current season of the Royal Philharmonic Society.

MR. NORMAN DEMUTH'S *Sinfonietta*, written in 1940, was announced for a first performance in Paris during April.

SIR ARNOLD BAX'S Violin Concerto was played by Mr. Frederick Grinke at the Royal Philharmonic Society's concert on March 17.

MISS BERYL PRICE'S *Songs from Cavalcanti* were sung by Janet Howe at the Boosey and Hawkes concert at Wigmore Hall on January 27.

THE REV. ALAN GIBSON, B.D. (son of Madame Susan Spain-Dunk, F.R.A.M.) has been awarded the M.B.E. for services rendered at the Anzio beach-head.

MR. ERNEST READ has conducted a series of orchestral concerts for children on Saturdays during the Spring at the Central Hall, Westminster. Among the artists assisting have been Estelle Applin and Leslie England.

MR. C. H. TREVOR and the Renaissance Singers gave two Bach Festival recitals at Holy Trinity Church, Kingsway during March.

MR. JULIUS HARRISON'S sixtieth birthday was celebrated by the B.B.C. by a concert of his works which he conducted on March 26: Mr. Henry Cummings assisted.

LIEUT. R. H. MARCHANT, writing from Nigeria, tells us of pleasant things which come his way, such as sherry and cigars at incredibly cheap prices. He adds: "There is not a moment of the day when I feel cool except when I go out in a boat to do some fishing."

MR. THEODORE HOLLAND sends notes of these performances of works by him : *Spring Sinfonietta*, Watford Philharmonic Society (Leslie Regan) Feb. 21 ; B.B.C. Orchestra (Sir A. Boult) March 15 ; *Variations on an Original Theme* for Piano, City Music Society (Sidney Harrison) Feb 27 ; Society of Women Musicians, March 3, National Gallery Concert, March 6, (Kendall Taylor) ; Fyvie Hall Concert (Angela Dale) March 8.

MISS WINIFRED COPPERWHEAT, assisted by Mr. Harry Isaacs, gave a viola recital at Wigmore Hall on April 8. Sir Arnold Bax's Sonata in G was included in the programme.

MR. PAUL ENGEL reports that the first season of his *Littlehampton and district Philharmonic Society* was concluded on April 5. Among performers have been Ronald Smith, Colin Sauer, Jean Pantlin, Margaret Ahrens and Eileen Belchamber and works by Ronald Smith, York Bowen, Eric Thiman and Paul Engel have been performed.

THE LATE MICHAEL HEMING's *Threnody for a Soldier killed in action* was played by the L.P.O. under George Weldon at the Albert Hall on April 15.

MISS HELEN PIENA (Calcutta) is now on the Panel of Lecturers for London University Tutorial Classes.

MISS CHERRY ISHERWOOD recently gave a recital at the Leicester City Art Gallery and is also engaged to play at Norwich Maddermarket Theatre and at Buxton during the summer.

MR. TERENCE LOVETT's Grantham Orchestra was assisted by Miss Moura Lympny at their concert in February, and on May 5 Brahms's *Requiem* is to be sung with full orchestra in Grantham Parish Church. Another concert is announced for July 1.

MR. RICHARD TILDESLEY—as a member of the Hallé Orchestra—toured in France, Holland and Belgium from Dec. 18, 1944 till Jan. 8, 1945.

THE REV. A. HUMPHREY KEMPE has recently been elected a Proctor in Convocation for the Chichester Diocese.

MR. FREDERICK MOORE gave a Chopin recital in Ceylon last January which was the subject of a most appreciative notice in the *Ceylon Observer*.

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate N.W.1 or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.